

INPUT

Highlight these elements in the text

- the feeling/ attitude
- a part of design/ design itself
- the action/ process of design

In Designer as Author I argued that we are **insecure** about the **value of our work**. We are **envious** of the power, social position and cachet that artists and authors seem to command. By declaring ourselves “designer/authors” we hope to garner similar respect. Our **deep-seated anxiety** has motivated a movement in design that values **origination of content** over **manipulation of content**.

Designer as Author was an attempt to recuperate the **act of design itself** as essentially linguistic—a vibrant, evocative language. However, it has often been read as a call for designers to **generate content**: in effect, to become designers and authors, not designers as authors. While I am all for more authors, that was not quite the point I wanted to make.

The problem is one of content. The misconception is that without **deep content**, design is reduced to **pure style**, a bag of **dubious tricks**. In graphic-design circles, form-follows-function is reconfigured as **form-follows-content**. If content is the source of form, always preceding it and imbuing it with meaning, form without content (as if that were even possible) is some kind of **empty shell**.

The apotheosis of this notion, repeated **ad nauseum** (still!), is Beatrice Warde’s famous Crystal Goblet metaphor, which asserts that design (the **glass**) should be a transparent vessel for content (the wine). Anyone who favored the ornate or the bejeweled was a knuckle-dragging oaf. Agitators on both sides of the ideological spectrum took up the debate: minimalists embraced it as a manifesto; maximalists decried it as aesthetic fascism. Neither camp questioned the basic, implicit premise: it’s all about the wine.

This false dichotomy has circulated for so long that we have started to believe it ourselves. It has become a central tenet of design education and the benchmark against which all design is judged. We seem to accept the fact that **developing content** is **more essential** than **shaping it**, that good content is the measure of good design.

Back when Paul Rand wrote “There is no such thing as **bad content**, only bad form,” I remember being intensely **annoyed**. I took it as an abdication of a designer’s responsibility to meaning. Over time, I have come to read it differently: he was not defending hate speech or schlock or banality; he meant that the designer’s purview **is to shape, not to write**. But that **shaping itself is a profoundly affecting form**. (Perhaps this is the reason that modern designers—Rand, Munari, Leoni—always seem to end their careers designing children’s books. The children’s book is the purest venue of the designer/author because the **content is negligible** and the **evocative potential of the form unlimited**.)

LOGIC

1. Set up a catalogue for these words.
2. Reorganize these words following the rules mentioned below.
we are feeling about part of design/ design itself .
I agree design is/aret part of design/ design itself .
I disagree design is/aret part of design/ design itself .
3. Mix these sentences randomly and build relationships between sentences.
Solid lines represent 'AND', and dotted lines represent 'BUT'.

PROCESS

Process _ 1

the feeling/ attitude	insecure	envious	deep-seated anxious	ad nauseam	more essential	annoyed
a part of design/ design itself	value of work	origination of content	origination of content	content	pure style	tricks
the action/process of design	empty shell	generate content	form follows content	developing content	shaping content	shape

Process _ 2

I am insecure about the value of work.
 I am envious about artists and authors.
 I am anxious about the origination of context.

I disagree with design is generating content.
 I disagree with design is pure style when it without deep content.
 I disagree with design are dubious trick when it without deep content.
 I disagree with form is empty shell when it without content(if possible).
 I disagree with design is apotheosis of form and content.
 I disagree with design is the glass of wine.
 I disagree with developing content is more essential than shaping content.

I agree with design is the act of shape not the act of write.
 I agree with shaping itself is form.
 I agree with design can be good when the content is negligible and form is unlimited.

Process _ 3



I agree with design is the act of shape not the the act of write and I agree with shaping itself is form.

I am envious about artists and authors but I disagree with design is pure style when it without deep content.

I agree with design can be good when the content is negligible and form is unlimited and I disagree with design is the glass of wine.

I am anxious about the origination of context but I disagree with design is the glass of wine.

I disagree with developing content is more essential than shaping content and I disagree with form is empty shell when it without content(if possible).